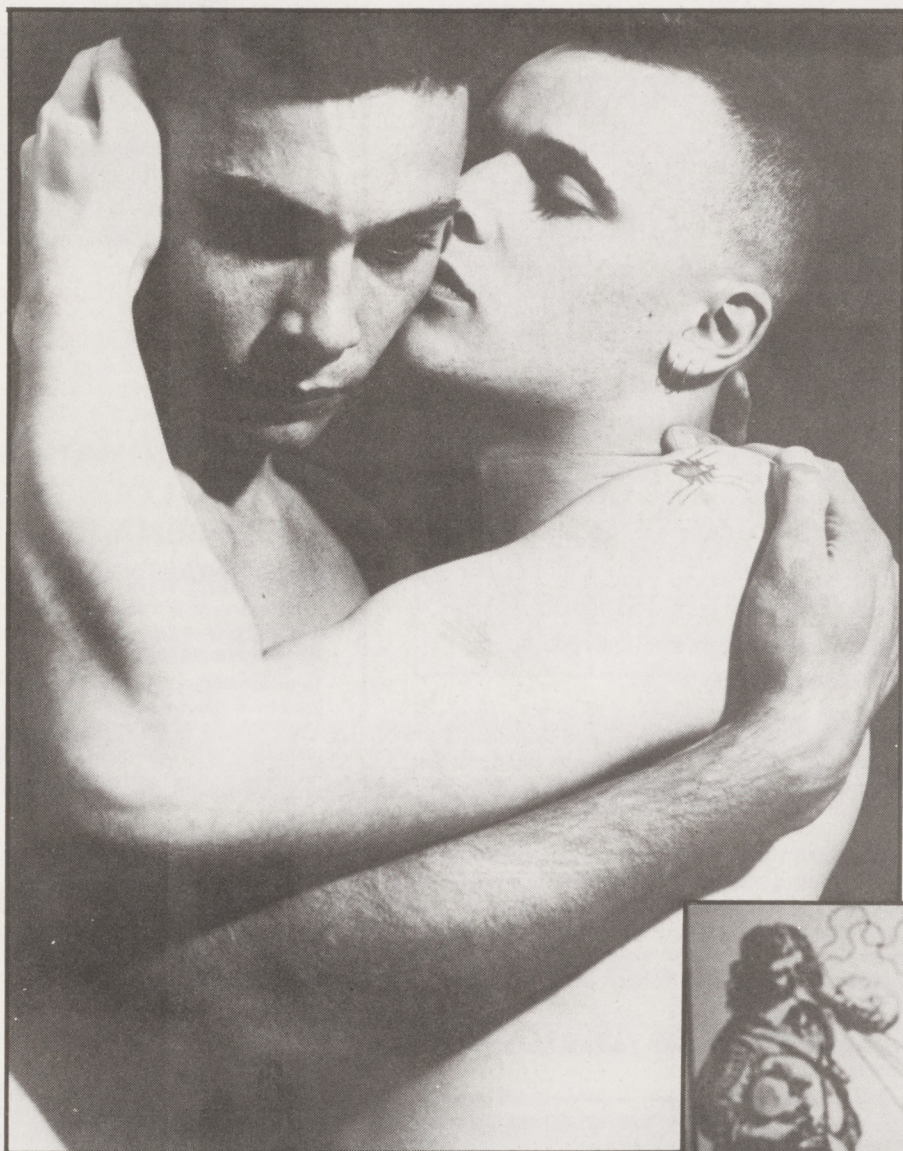


# *cinematheque*

**FALL 1986  
SEASON**



*THE ANGELIC CONVERSATION* by Derek Jarman (Dec. 11)

## **FEATURING:**

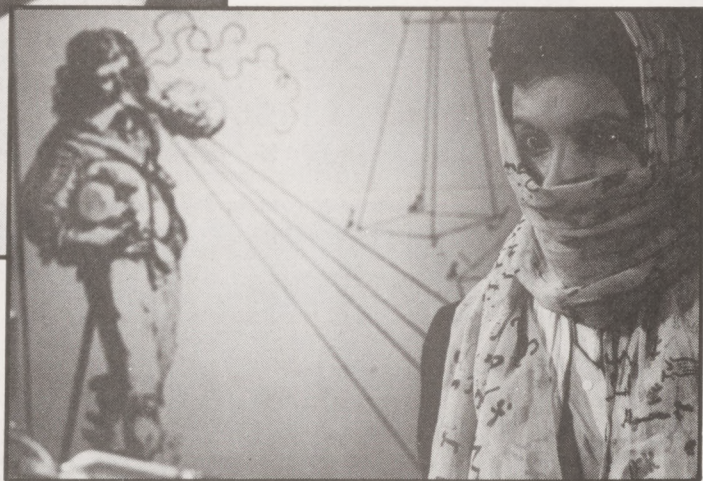
**Jack Smith in Person  
with Films and  
Performance**

***New films from  
Les Blank***

***The Cup and the Lip*  
by Warren Sonbert**

***The Amazing Voyage of  
Gustave Flaubert and  
Raymond Roussel*  
by Steve Fagin**

***Personal appearances by*  
Phil Weisman  
Caroline Avery  
Cindy Greenhalgh  
Les Blank  
Warren Sonbert  
Tom Gunning  
Steve Fagin**



***THE AMAZING VOYAGE OF GUSTAVE FLAUBERT AND RAYMOND  
ROUSSEL* by Steve Fagin (Dec. 14)**



Articulation of Boolean Algebra by Tony Conrad (1975)

San Francisco

2

CINEMATOGGRAPH VOL.

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David Gerstein.Trinh T Minh-ha.Linda Peckham.  
Steve Fagin.Jay Rosenblatt.Lynne Sachs.  
Herve Wattellier.Bushra Azzouz.Roger Jacoby.  
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Cinematograph Volume 2  
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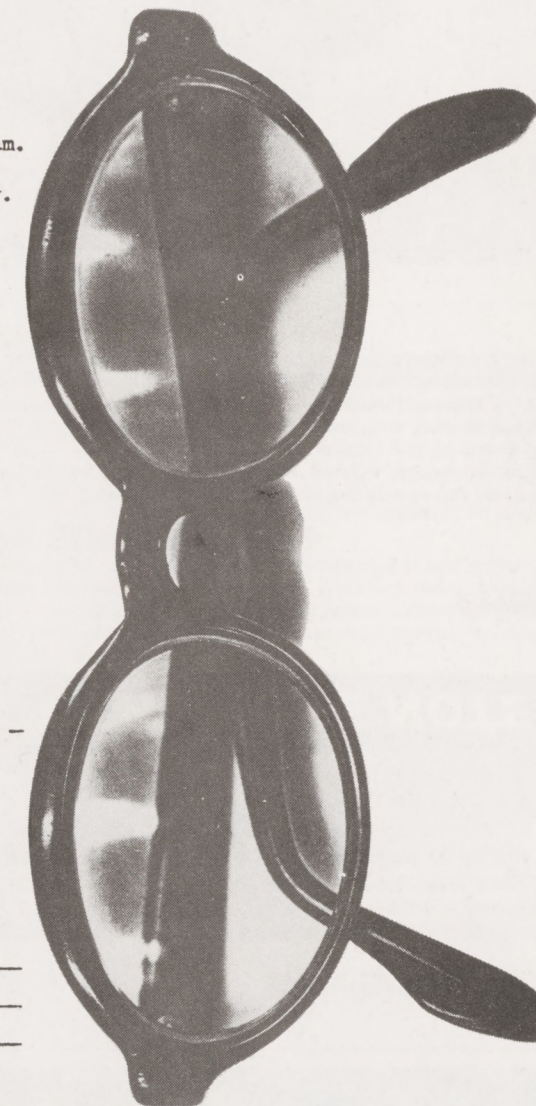
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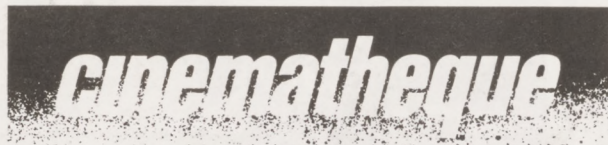
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**San Francisco Cinematheque**

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San Francisco, CA 94110

(415) 558-8129

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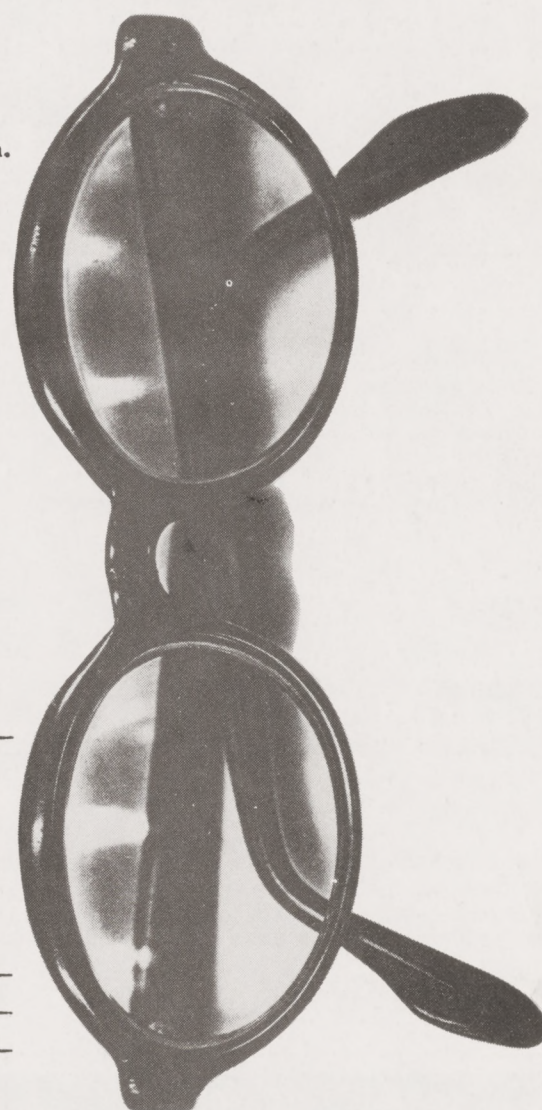
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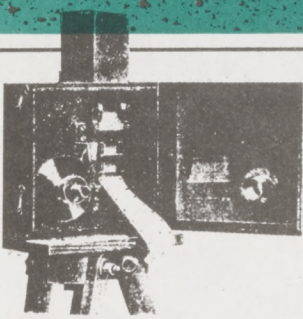
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### Cinematograph, Volume 2

Volume 2 of *Cinematograph*, the Cinematheque's annual journal of film review, criticism, ideas and images, is now available. It contains a special 40-page interview section featuring 17 filmmakers from San Francisco and New York as well as articles on Roger Jacoby, Trinh T. Minh-ha, Peter Greenaway, Steve Fagin and articles by Keith Sanborn and Tony Conrad. To order, send \$7.50 for individuals, \$13 for institutions and foreign, to *Cinematograph*, 480 Potrero Ave., San Francisco, 94110. Limited numbers of Volume 1 are still available for \$6/\$8.

### A DEREK JARMAN RETROSPECTIVE

Dec. 9th to 12th

The Cinematheque joins the Roxie Cinema and Frameline for a retrospective of the British filmmaker Derek Jarman, whose *Caravaggio* was a controversial hit on this year's festival circuit. The *Roxie Cinema*, 3117 16th Street, will screen *Sebastiane* on Dec. 9-11 at 8:00, with *The Tempest* shown on Dec. 9 at 6:00 and 9:45; *Jubilee* on Dec. 10 at 6:00 and 9:45; and *Angelic Conversation & The Queen Is Dead* on Dec. 11 at 6:15 and 9:45. The Cinematheque will also show a program of Jarman's super-8 films at the S.F. Art Institute on Dec. 12 at 8:00.

ALL SHOWS AT S.F. ART INSTITUTE, 800 CHESTNUT ST., 8:00 PM UNLESS OTHERWISE NOTED.



THE CUP AND THE LIP by Warren Sonbert (Dec. 4)

Nov. 9

Sunday

### TONY OURSLER

Tonight's program features the West Coast premiere of *Diamond: The Eight Lights* (1986, from *Spheres of Influence*), with text by Tony Oursler and music by Edward Primrose; *EVOL*, and a selection of other tapes. Oursler's work is visionary, sinister and strangely playful in its expressionistically obsessive approach to anxiety and sexuality. Whether he's working with puppets, live actors or bizarre objects that stand in emblematically for characters, Oursler's psychodramas have an unsettling charge that "suggests *The Cabinet of Dr. Caligari* staged by the early Ernie Kovacs . . . a taste for splatter that's half Jackson Pollack, half David Cronenberg." — J. Hoberman, *Village Voice*. Oursler's newest tapes have a different surface, more reminiscent of Melies than Wiene, but more than equal in their evocative powers.

Nov. 13

Thursday

### PHIL WEISMAN/MARK LAPORE

Filmmaker Phil Weisman will be present.

Special Location: Eye Gallery, 758 Valencia Street

Tonight's program pairs the work of two filmmakers currently residing in New York, each artist markedly different in his distinctive personal voice and approach.

Weisman will present *Threshold* (1976-77), an exploratory film dealing with the interplay between conscious and unconscious perception; *Ethna's Suite, So Long* (1986), "a film portrait of Ethna Duffy (and myself by implication) summarizing several years between us, our mutual love and lunacy . . ." (P.W.); and *t. and the small picture frame* (1986), a home movie portrait of Weisman's parents within a home movie portrait of himself.

*Medina* (1983) and *Work and Play* (1983) by Mark Lapore were both filmed in rural Sudan, North Africa. Lapore's gift is his exquisite counterpoise with what he is filming. These are not films of ethnographic plunder but of one who is a separate living presence among other living mysteries.

Nov. 16

Sunday

### MADE IN THE U.S.A. BY JEAN-LUC GODARD

*Made in the U.S.A.* (1966, 85 min.) stars Anna Karina in an American-type detective story that parallels the real-life Ben Barka Affair, the major political scandal of 1966 Paris. Investigating the disappearance of her boyfriend in the mythic Atlantic City, France, Karina declares, "Already fiction carries away reality. Already there is blood and mystery in the air, already I seem to be plunged into a film: by Walt Disney but played by Humphrey Bogart — and therefore a political film." Godard, fascinated by the idea of making two unrelated films at the same time, shot and edited *Made in the U.S.A.* and *Two or Three Things I Know About Her* simultaneously. Long unavailable, this is a rare screening of a "lost" film.

Nov. 20

Thursday

### WIND FROM THE EAST — FILMS FROM BOSTON

Filmmakers Caroline Avery and Cindy Greenhalgh will be present.

Special Location: Eye Gallery, 758 Valencia Street

Over the last decade filmmakers living in Boston have created work of great inspiration and accomplishment. This program highlights filmmakers' work that is new or previously unseen in the Bay Area. The program includes *Nocturne #5* and *As If We . . .* by Phil Solomon; *Snow Movies* and *Sonntagplatz* by Caroline Avery; *Four Untitled Pieces* by Cecile Fontaine; *Studies 8* and *12* by Dan Eisenberg; *Departure* by Saul Levine; and *So American* and *I Can Never Be You, You Can Never Be Me* by Cindy Greenhalgh.

Nov. 23

Sunday

### KEN JACOBS — A HIDDEN VIEW

Tonight's program includes the first Bay Area screening of *The Winter Footage* along with other rarely seen Jacobs films not currently in distribution.

*The Winter Footage (Warming Up to the Sky Socialist)*, 1964 (8mm) — 1984 (16mm blow-up). " . . . After *Baud'airian Capers*, my 16 camera stolen, I pursued the same things in Standard 8: forbidding history, the staring lesson of the Brooklyn Bridge, a block from home, wedding Flo, camera fun . . . We casually played our dress up, played about the edges of a story that was never stated. It was a home movie of my psychic life of the time." — K.J.; *Little Stabs at Happiness* (1961) and *Death of P Town* (1961), both featuring Jack Smith; *Baud'airian Capers* (1963); and *Lisa and Joey in Connecticut: "You've Come Back!" "You're Still Here!"* (1965).

Nov. 30

Sunday

### NEW FILMS FROM LES BLANK

Filmmaker Les Blank will be present.

Les is joined by his long-time collaborator Maureen Gosling and Chris Simon, Susan Kell and Harrod Blank for an evening of three San Francisco premieres. *Huey Lewis and the News: BE-FORE!*, by Les Blank, edited by Maureen Gosling, is a miniature "Burden of Dreams" as we follow the popular rock star making a music video in the Bahamas. *Gap-Toothed Women*, by Les Blank with Maureen Gosling, Susan Kell and Chris Simon, features Lauren Hutton, Sandra Day O'Connor and many other women who share the distinction of a space between their front teeth. *In the Land of the Owl Turds*, by Harrod Blank, produced by Les Blank, is a largely autobiographical mini-epic starring Les' son Harrod.

Dec. 4

Thursday

### WARREN SONBERT/BUSTER KEATON

Filmmaker Warren Sonbert will be present.

Bay Area filmmaker Warren Sonbert will present his newest film, *The Cup and the Lip* (1986), and has specially chosen a number of Buster Keaton's short films to complete the program. *The Cup and the Lip* is "A sliced concoction of three years' gathered ingredients combusted for a snappy misanthropic goulash. In the political maelstrom as opposed to portraiture arena and form whiplashes content in terse propulsion." — W.S. "There are rare souls who are able to accomplish their destiny in the rhythmic and architectonic gearing of the film . . . Keaton arrives at comedy through direct harmony with objects, situations and the other means of his work." — Luis Bunuel on Buster Keaton.

Dec. 5

Friday

### OPEN SCREENING

Special Location: Eye Gallery, 758 Valencia Street

The Cinematheque continues its tradition of regular open screenings, in which all filmmakers are invited to bring recently completed work — 8mm, super-8 or 16mm, silent or sound. Films are shown on a first come-first shown basis. Admission is free.



ETHNA'S SUITE, SO LONG by Phil Weisman (Nov. 13)

Dec. 7

Sunday

### TRANSFORMATIONS — MAGIC AND THE MARVELLOUS IN EARLY FILM AND PRECINEMA PROJECTIONS

Presented by Tom Gunning

"The marvellous indicates a harmonious parallel world . . . the marvellous presents us with the impossible happening in a world where impossibility is the rule." — Paul Hammond, *The Marvellous Melies*.

Tom Gunning, a film scholar noted for his illuminating work on the earliest period of film history, will present a special evening of animated illusion, conjuring slides and magic film. The projection of hand-painted and photographic magic lantern slides of the 1800s (chromatropes, pulley slides) and a selection of early films of magical disappearances and metamorphosis promises a night of surprises.

Dec. 11

Thursday

### ROMANCE AND RESISTANCE

*Perils* (1986) by Abigail Child, sound collage by Child of cartoon soundtracks and musicians Christian Marclay & Elliot Noyes. Relishing and unmasking the vocabulary of silent film gestures in a sound film construction, Child creates a film of radical invention and excitement. "A subversion of melodrama." — A.C.

*Cinderella* by Erika Beckman (1986, West Coast premiere), music collaboration by Beckman and Brooke Halpin. A musical treatment of the original story, *Cinderella* is projected like a ping-pong ball back and forth, from the hearth to the castle. The witching hour of 12:00 arrives again and again, always too late, leaving this girl lost in the lurch." — E.B.

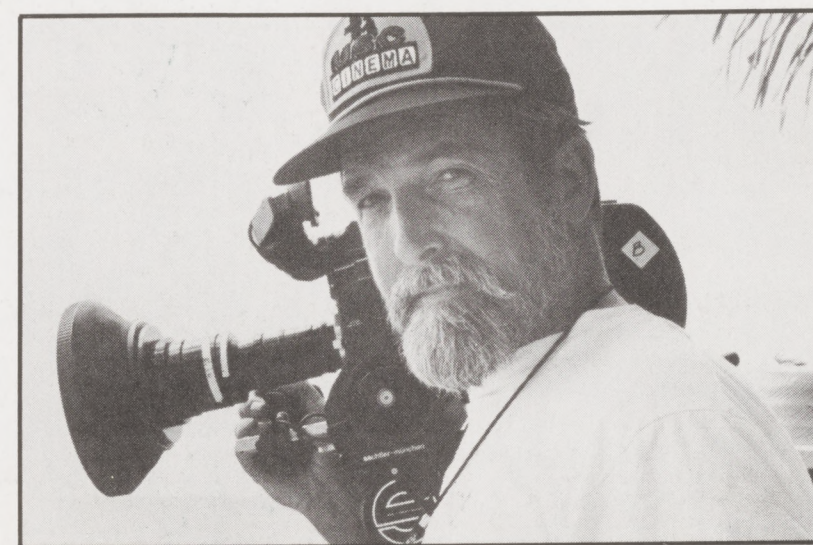
*A Girl She Is 100%* and *Attack on a Bakery* by Naoto Yamakawa. Reconceptualizing the genre of sentimental city romance, Yamakawa exuberantly exposes the conventions of fiction and social stereotypes.

Dec. 12

Friday

### DEREK JARMAN'S SUPER-8 FILMS

Derek Jarman was introduced to super-8 filmmaking in 1970. Since that time he has continued to use super-8 for both home movies and as a working tool for longer projects. Many of his early films were of friends and chance events, as in *Gerald's Film* when Jarman and his friend Gerald Incandela stumbled upon a decaying Victorian bathhouse. More recent films, such as *Imagining October*, were shot in super-8 and then blown up to larger gauges. *Imagining October*, partly shot in the Soviet Union, constructs a savage and moving critique of contemporary politics with references to Eisenstein, homo-eroticism, Blake and militarism. Although shot in super-8, tonight's program is presented in 16mm blow-ups.



Les Blank (Nov. 30)

Dec. 14

Sunday

### THE AMAZING VOYAGE OF GUSTAVE FLAUBERT AND RAYMOND ROUSSEL BY STEVE FAGIN

Videomaker Steve Fagin will be present.

Special Location: Video Free America, 442 Shotwell Street

Written and directed by Steve Fagin; produced and edited by Jack Walsh; sound design by William Davenport; director of photography, David Baker. "I didn't much care for the landscape of Egypt except for the mirages." — G. Flaubert. San Francisco videomaker Steve Fagin premieres his feature-length video essay/narrative about travel to imaginary places. The work is organized around two solipsistic, indulgent, maternally dominated personalities. The mood fluctuates from vaudeville to opera and the story is told in the form of letters, diary entries and postcards — all fictitious. Co-sponsored with Video Free America and S F Camerawork.

Dec. 18

Thursday

### FLAMING CREATURES AND OTHER FILMS JACK SMITH IN PERSON

This date marks an important occasion, the long-awaited return of Jack Smith to the Bay Area for a night of film and three nights of performance. Smith is a legendary and elusive figure who continues to make works of astonishing power. He has created extraordinary roles in the films of Jacobs, Kuchar, Warhol, Scott & Beth B and others, but it is in his own rarely seen films and performances that his startling and radical imagination is most strongly felt. *Flaming Creatures* became one of the most notorious and influential films ever made in America. It is "a triumphant example of an aesthetic vision of the world — and such a vision is perhaps always, at its core, epicene. But this type of art has yet to be understood in this country." — Susan Sontag, *Against Interpretation*.

Dec. 19, 20, 21

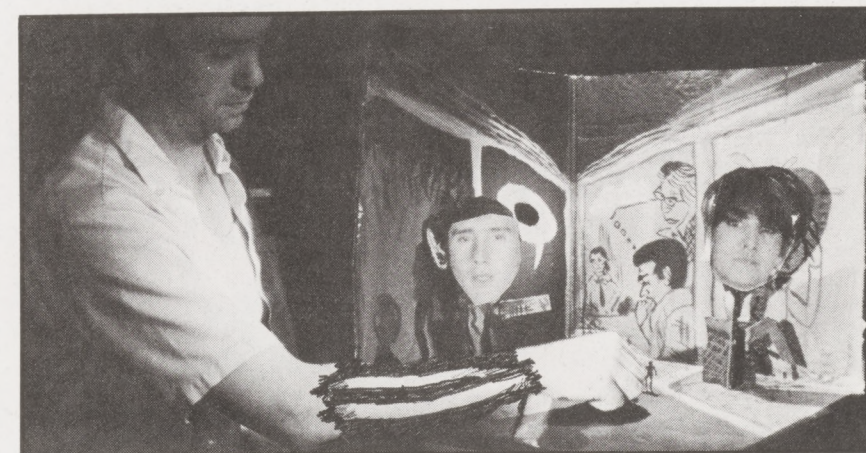
Friday-Sunday

### JACK SMITH IN PERFORMANCE

Special Location: The Lab, 1805 Divisadero Street

"Jack Smith, he is the hidden source of practically everything that's of any interest in the so-called experimental American theatre today." — Richard Forman.

Smith's performances hinge on uncanny coincidences of real and constructed accidents, the piece collapsing in on itself in a poignant frustrated decay, resurrecting in unexpected revelation. He works with apparent chaos and a disorientation that is purposefully uncoiled. Often centering on the figure of Yolanda La Penguin, Smith unveils a rite that suggests an expansion on the funeral of Gloria Swanson's monkey in *Sunset Boulevard*.



SPHERES OF INFLUENCE by Tony Oursler (Nov. 9)